

CONVERSATIONS

In this city of big stars and big talks, **CONVERSATIONS** is a series of down-to-earth relaxed discussions about art, architecture and culture. Taking place at **CAFE ARCHITETTURA** (just around the corner from Storefront), over dinner or lunch, Conversations is a service to feed your mind.

All events at
CAFE ARCHITETTURA
25 CLEVELAND PLACE, (Spring and Lafayette Street)

due to limited seating,
RESERVATIONS are recommended for all events

212 431 5795

STEVEN HOLLI & VITO ACCONCI
May 7, Saturday, 1PM
(Rain Date: May 8, Sunday, 1PM)
(\$15, includes lunch, in the garden)

STOREFRONT'S FACADE EFFECTIVELY DISINTEGRATES ART AS AN INSTITUTION, BY CREATING AN ENVIRONMENT OF GENERIC EXPERIENCE FOR ALL. WHEN OPEN, A CARIBBEAN SPACE WITHIN A DARK NEW YORK STREET—VENTILATION FOR THE SUFFOCATING REALITY OF BUILT CANYONS. WHEN CLOSED THE PROJECT EMANATES THE

CONTINUAL FORTRESSING OF OUR HOMES AND PARKS, THE ACCELERATION OF VIOLENCE MARKED BY THE NEW ARCHITECTURE OF DEFENSE.

THE RECENT ASCENT OF COLLABORATIVE PROJECTS CONTINUES TO QUESTION THE LEGITIMACY OF DISCIPLINARY DISTINCTIONS. AT THE SAME TIME, AN IDEOLOGICAL UNION OF THE DISCIPLINES MAY ERODE THEIR SPECIFICITY, POTENTIALLY REMOVING THE VALUE OF INTERDISCIPLINARY WORKS THAT CAN ARISE FROM THE PRESENCE OF THEIR UNIQUENESS. INTENDED TO BENEFIT FROM THE Juxtaposition of disciplines, COLLABORATION INSTEAD MAY FURTHER THEIR DISTINCTIONS. THE ACTUAL WORK IS, IN EFFECT, NOT SOLELY A RESPONSE TO SPECIFIC CONDITIONS AND ELEMENTS OF THE SITE, BUT AN EMBODIMENT OF A GREATER STRUGGLE BETWEEN THE CHARACTER OF DISCIPLINES.

THE FIRST DISCUSSION SINCE THEIR COLLABORATION ON THE TRANSFORMATION OF STOREFRONT'S FACADE, ARCHITECT **STEVEN HOLLI** AND ARTIST **VITO ACCONCI** WILL DISCUSS VARIOUS THOUGHTS THAT TRAVELED DURING THE PROCESS OF THEIR COLLABORATION ON THIS PROJECT, AS WELL AS THEIR RECENT INDEPENDENT PROJECTS.

ANDREA BLUM AND TED KREUGER
May 16, Monday, 7PM
(\$15, includes dinner)

ANDREA BLUM, ARTIST, AND **TED KREUGER**, ARCHITECT, WILL PRESENT THEIR UN-REALIZED COLLABORATIVE PROJECT FOR THE PUBLIC ART FUND, AS WELL AS THEIR RECENT INDEPENDENT PROJECTS. INVESTIGATING URBAN STRATEGIES OF SURVEILLANCE AND CONTAINMENT HER PROJECTS, BUILT AND THEORETICAL, INVOLVE CREATING STREET FURNISHINGS AND DENSE LANDSCAPES THAT CAPTURE A CONTEMPORARY SCENARIO OF DEFENSE AND LIBERATION. KREUGER, IN PARTNERSHIP WITH **KEN KAPLAN** (L.A. & K/K RESEARCH DEVELOPMENT), ARE CURRENTLY DEVELOPING *Artificial Personality: Buildings with Motives*. THEIR WORK IS PUBLISHED IN *Mosquitoes* (1993) AND *Building Machines* (1987), BOTH PAMPHLET ARCHITECTURE SERIES PUBLISHED BY PRINCETON ARCHITECTURAL PRESS.

LEBBEUS WOODS AND MARK WIGLEY
May 21, Saturday, 1PM
(Rain Date: May 22, Sunday, 1PM)
(\$15, includes lunch, in the garden)

IN CONJUNCTION WITH OUR CURRENT EXHIBITION **FreeSpace Projects**, BY **LEBBEUS WOODS**, A CONVERSATION SESSION WILL BE HELD BETWEEN **LEBBEUS WOODS** AND **MARK WIGLEY** TO DISCUSS THE RELATIONSHIP BETWEEN VIOLENCE AND ARCHITECTURE WHICH, UNTIL RECENTLY, HAS BEEN IGNORED BY ARCHITECTS AND CRITICS ALIKE. THE EVENTS, SUCH AS THE RIOTS IN LOS ANGELES, THE SEIGE OF SARAJEVO, AND THE RISING VIOLENCE IN URBAN LIFE GENERALLY HAVE MADE EXAMINATIONS OF THIS RELATIONSHIP INCREASINGLY IMPORTANT. IS ARCHITECTURE AS TRADITIONALLY DEFENSE ESSENTIALLY OPTIMISTIC AND CONSTRUCTIVE, OR DOES IT HAVE A MORE SINISTER SIDE, ONE THAT IS ENGAGED IN VIOLENCE, OR EVEN CREATES IT? HOW DO ARCHITECTS BUILD AFTER THE DESTRUCTION CAUSED BY VIOLENCE? WHAT PRINCIPLES HAVE GUIDED THE RECONSTRUCTION OF WAR DAMAGED BUILDINGS AND TOWNS IN THE PAST, AND WHAT NEW ONES MIGHT BE CREATED FOR THE FUTURE? THESE AND OTHER RELATED QUESTIONS WILL BE DISCUSSED WITH **MARK WIGLEY**, AUTHOR OF *THE ARCHITECTURE OF DECOMPOSITION: DEBRIS'S HABIT*, AND THE EDITOR OF *VIOLENCE & SPACE: ASSEMBLAGE #20*.

KYONG PARK
(OFFICE OF STRATEGIC ARCHITECTURE)
CORSIKA NATIONAL DEFENSE ENTERTAINMENT SYSTEM
(CONDES)
May 23, Monday, 7PM
(\$15, includes dinner)

CORSIKA NATIONAL DEFENSE ENTERTAINMENT SYSTEM (CONDES) IS A PROJECT TO RESEVERVE THE ISLAND'S COASTAL, ABANDONED, 16TH AND 17TH CENTURY OBSERVATION TOWERS, INTO A NETWORK OF ELECTRONIC SCANNING AND PROJECTION DEVICES, TO DELIVER A SATELLITE LINKED, "PAY-PER-EXPERIENCE," ALL SENSORY, DIGITAL FILTH-THROUGH OF CORSICA'S NATURAL BEAUTY TO A WIDE RANGE OF HOME VIEWERS WHO SEEK THE REGENERATIVE QUALITY OF A PESTILE LANDSCAPE TO BALANCE TODAY'S MULTI-NATIONAL INCORPORATED LIFE. THE PURPOSE OF THIS PROJECT IS TO INVENT A "VIRTUAL VACATION," TOURISM WITHOUT TOURISTS, EXPLORATION WITHOUT TRAVEL, AND THE SEPARATION OF VISITORS AND SITES, IN THE CONSUMPTION OF NATURE, CULTURE AND HISTORY. THRUSTING "MULTIPLE DEPLOYED INTERACTIVE ENTERTAINMENT PROJECTILES" (MIDEPs) PROUNOUNCED "OF ITS HERITAGE AND ENVIRONMENT TO THE DISTANT, HOSTILE AND URBAN CULTURES, THE TAXATION FROM THE DIGITAL PLEASURE OF CORSICA WILL UNDERWRITE THE ISLAND'S HISTORIC PURSUIT FOR INDEPENDENCE, A TECHNOLOGICAL DIPLOMACY OF ETHNIC STRIFE THROUGH NECESSITATE ENTERTAINMENT. PRESENTED AT *Eco-Tec International Forum 93* IN CORSICA, CONDES IS A SUBSIDIARY PROJECT OF THE **NUCLEAR HERITAGE PARK** (NHP), A COLLABORATIVE PROJECT OF OSA AND **EBM** (EMERGENCY BROADCAST NETWORKS) TO TRANSFORM MILITARY INSTALLATIONS, WEAPONS AND TECHNOLOGIES, WORLD WIDE, FOR CULTURAL AND ENTERTAINMENT PURPOSES.

EQUIPPED WITH HYBRID MECHANICS OF *LOW-RATE SPATIAL PROJECTIONS* AND *TWO-WAY TELE-SENSORGAMS* TO HYPER-CINEMATIZE CORSA, FROM ITS PREHISTORIC STATE TO POST-CIVILIZATION, THE TOWERS WILL BE GUARDED BY MULTI-NATIONAL AND INTERDISCIPLINARY "SIMULATORS-IN-RESIDENCE," ARMED WITH THE *TransPac* SERIES FROM *SOLARIS*, A NEW FAMILY OF RUGGED, PORTABLE WORKSTATIONS FOR GROUND, AIRBORNE OR SUBMARINE APPLICATIONS THROUGH THEIR 16-64 MEGABYTES OF ON-BOARD MEMORY. BACKED BY A REMOVABLE 500 MEGABYTE PORTABLE HARD DISK DRIVE WITHIN A HERMETICALLY-SEALED ENCLOSURE, EQUIPPED WITH SOUND SENSORS, OF FULL 360 DEGREE COVERAGE, INCORPORATING A SOUND-ANALYSIS FACILITY TO IDENTIFY ENTERTAINMENT-CAPABLE SCIMITERS FROM NATURE, WHICH CAN THEN BE HEAD-UP-DEPLOYED FOR ON-SITE EXAMINATION BY *MEGACORP* SCHOLARS WHO CARRY, IN THEIR BACK PACKS, TWO VERTICALLY MOUNTED MAINFRAMES RUNNING ON *VHSIC* (VERY HIGH SPEED INTEGRATED CIRCUITS) AUTOMATICALLY PROGRAMMED FOR ANTI-TOURIST AND ANTI-COMMUNAL RESPONSE.

THE CONCEPT OF **CONDES** IS BASED ON THE SIMILARITY BETWEEN THE CORSICAN TOWERS, WHICH WERE BUILT TO SURVEY AND PROTECT A GEO-POLITICAL ENTITY AGAINST COLONIAL CHARGES, AND **CONUS**, THE AIR DEFENSE OF CONTINENTAL UNITED STATES,

DESIGNED TO IDENTIFY INCOMING BALLISTIC MISSILES ARMED WITH NUCLEAR WARHEADS. OTHER SUBJECTS TO BE ENTERTAINED DURING THIS DISCUSSION ARE *DRUP AND SAFE ENTERTAINMENT*, *ECOLOGICAL VIRTUAL REALITY*, *SPIRITUAL ENLIGHTENMENT THROUGH MILITARY TECHNOLOGIES*, AND THE INAUGURATION OF JOINT CHIEFS OF STAFF OF THE ARMED CULTURES.

HERZOG & DE MEURON
June 4, Saturday, 4 PM
(Rain Date: June 5, Sunday, 4PM)
(\$5, in the garden)

A PRESENTATION BY **JACQUES HERZOG**, FOLLOWED BY A PANEL DISCUSSION WITH SPECIAL GUESTS, WILL BE HELD AT CAFE ARCHITETTURA. HERZOG & DE MEURON ARE A MAJOR FORCE IN CONTEMPORARY ARCHITECTURE IN EUROPE. THEY HAVE BUILT MUSEUMS, A UNIVERSITY CAMPUS, A RAILWAY DEPOT AND SIGNAL STATION, COMMERCIAL BUILDINGS AND RESIDENTIAL HOUSING IN FRANCE, SWITZERLAND, AUSTRIA, GERMANY AND ITALY. THE PANEL IS ORGANIZED IN CONJUNCTION WITH TWO EXHIBITIONS OF HERZOG & DE MEURON'S WORK, ORGANIZED BY THE SWISS INSTITUTE AND PETER BLUM. **"HERZOG & DE MEURON: COMPETITION PROJECTS"** AT THE SWISS INSTITUTE, 35 WEST 67TH STREET, IS A PRESENTATION OF THE ARCHITECTS' ENTRIES FOR FIVE MAJOR COMPETITIONS, COMPRISED OF DRAWINGS, PHOTOGRAPHS AND MODELS, AND RUNS FROM MAY 26 THROUGH JULY 2. **"ARCHITECTURE OF HERZOG & DE MEURON, PORTRAITS BY THOMAS RUFF"** TAKES PLACE SIMULTANEOUSLY AT BLEIMARTS, 99 WOOSTER STREET, AND PRESENTS PHOTOGRAPHIC INTERPRETATIONS OF HERZOG & DE MEURON'S BUILDINGS BY GERMAN ARTIST THOMAS RUFF. A RECEPTION FOR THE ARCHITECTS WILL BE HELD ON THURSDAY, JUNE 2, 6-8 PM AT THE SWISS INSTITUTE.

TODD WILLIAMS AND BILLIE TSIN
June 6, Monday, 7PM
(\$15, includes dinner)

A HANG GLIDER FLOATS SILENTLY PAST THE GREAT OPEN PLANE TO THE SEA THAT IS THE CENTER OF THE SALK INSTITUTE. A QUARTER OF A MILE DOWN THE SAME ROAD, TWO JETS FROM MIRAMAR NAVY BASE PERFORM THUNDEROUS BARREL LOOPS ABOVE THE UNFINISHED COURTYARD OF THE **NEUROSCIENCE INSTITUTE**, A BUILDING WHICH WILL LOOK INLAND OVER ADJACENT PARKING LOTS AND THE ROOFS OF NEARBY RESEARCH BUILDINGS.

THE PROGRAMS ARE SIMILAR. WE HAVE BEEN ASKED TO DESIGN A SCIENTIFIC MONASTERY. IT IS TO BE A PLACE OF FOCUSED CONTEMPLATION; SUFFICIENTLY DENSE TO PROVIDE SHELTER IN THIS DECEPTIVELY BENIGN ENVIRONMENT, YET TRANSPARENT ENOUGH TO ALLOW THE FREE EXPERIENCE OF EMOTIONS AND EXCHANGE OF IDEAS. RATHER THAN A VIEW OUTWARD TO THE INFINITE HORIZON, WE TURN INWARD TO AN INTERIOR LANDSCAPE. HOW DO WE DEFINE A PLACE OF QUIET HERE? HOW DO WE FIND THE QUIET IN OUR OWN CREATIVE LIVES. SOCRATES SAID THAT SOME WORK CAN ONLY BE DONE IN SILENCE. SHOULD ARCHITECTS TALK?

ALLAN AND ELLEN WEXLER
June 13, Monday, 7PM
(\$15, includes dinner)

ALLAN WEXLER, BELIEVING IN THE RESPONSIBILITY OF ARCHITECTS TO MAKE EVERYDAY LIFE SPECIAL, HAS PAID SPECIAL INTEREST TO ORDINARY HUMAN ACTIVITIES FOR A NEW AND MODEST "FORM FOLLOWS FUNCTION." FOCUSING ON DOMESTIC RITUALS, HE DISSECTS AND RECONSTRUCTS THEIR COMPONENTS, AND CREATES PROJECTS TO MAKE US MORE AWARE OF OUR BIOLOGICAL FUNCTIONS AND OF HOW WE INTERACT WITH OTHERS. **ALLAN AND ELLEN WEXLER** WILL DISCUSS THEIR COLLABORATIVE PROJECTS: THE **VINYL MILFORD HOUSE**—A MASS PRODUCED, VINYL COATED SHEET METAL STORAGE BUILDING, SUBURBAN BACKYARD SURVIVAL KIT, AND AN ANTHROPOLOGICAL INVESTIGATION OF OUR PRESENT LIVES AND HOUSEHOLD OBJECTS (MANUFACTURED BY ARROW INDUSTRIES, COMMISSIONED AND EXHIBITED BY THE KATONAH MUSEUM); **SHARPS OF OTHER AWESOME STUFF**, AN INTERACTIVE CHILDREN'S MUSEUM EXHIBITION FOR DELAWARE CHILDREN'S MUSEUM. **ALLAN** WILL ALSO TALK ABOUT HIS **THE PARSONS KITCHEN**, A PERMANENT INSTALLATION COMMISSIONED BY *WIEGEMAN* AT PARSONS SCHOOL OF DESIGN.

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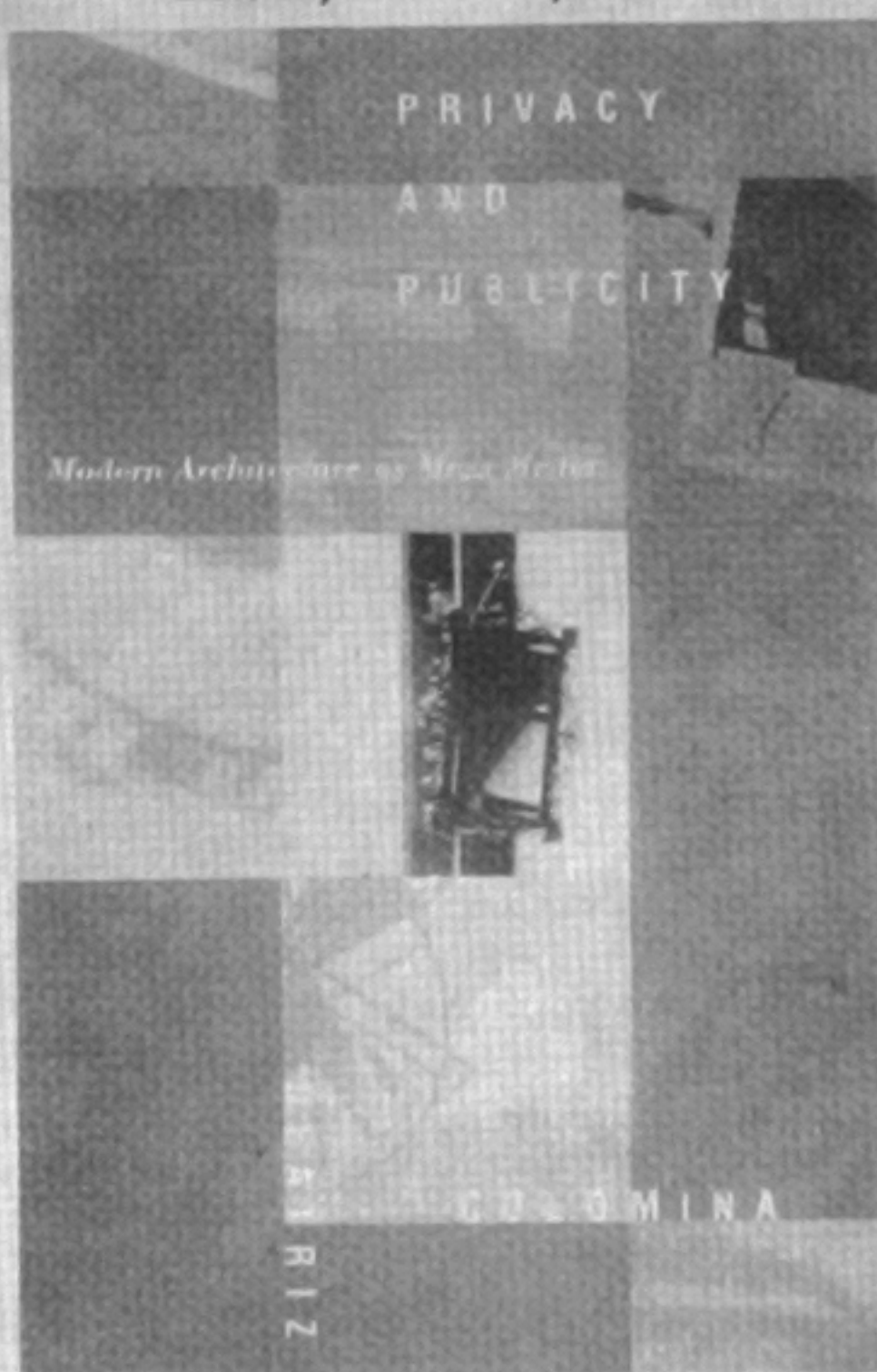
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BOOK OPENING

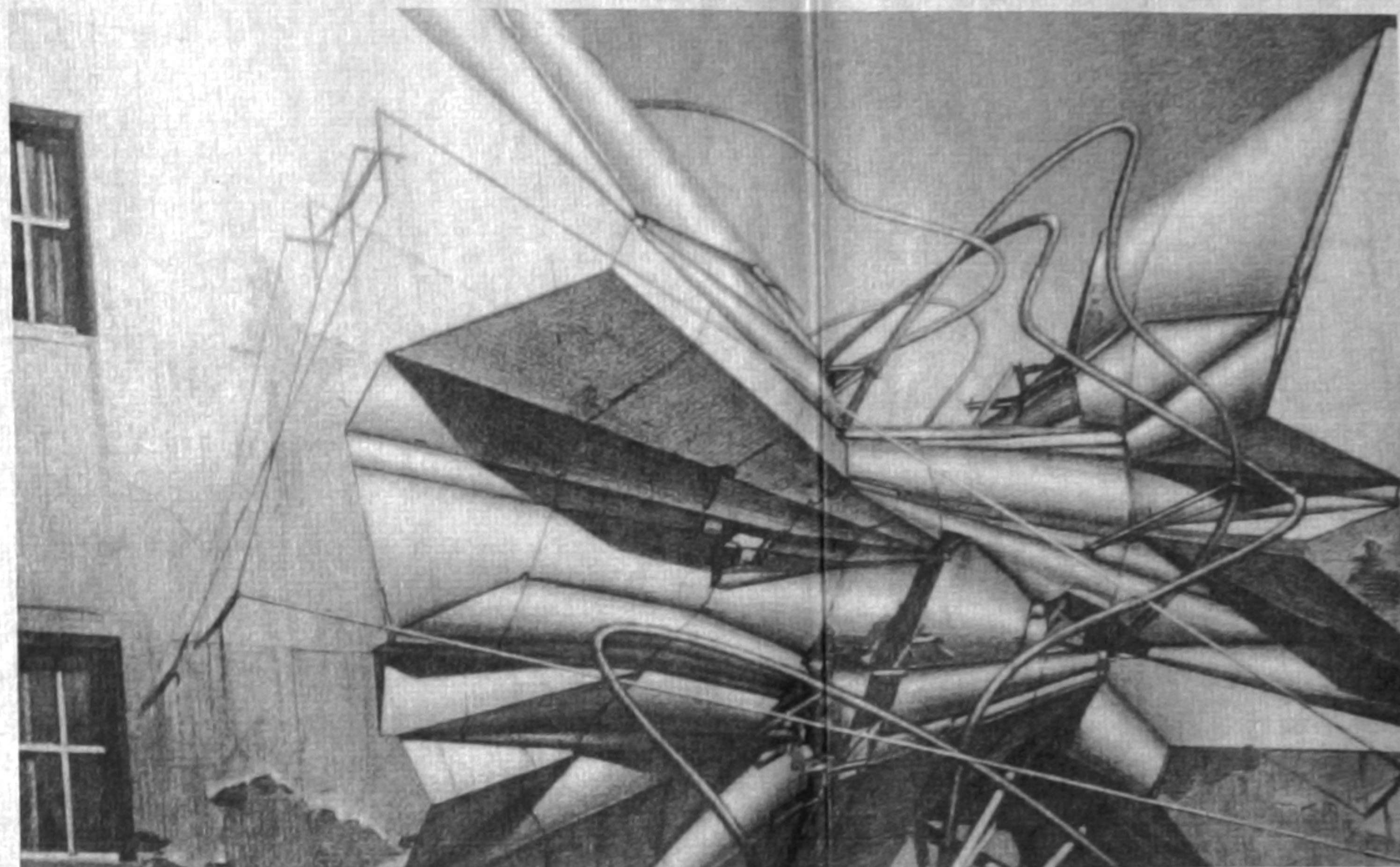
Reception
May 25, Wednesday, 6-8PM



ANNOUNCEMENT

INTERCAMBIOS CULTURALES OF EL SALVADOR, A NON-PROFIT CULTURAL EXCHANGE PROJECT AND ARTS CENTER, BASED IN SAN SALVADOR, IS COLLECTING BOOKS FOR THE INTERCAMBIOS LIBRARY, A UNIQUE EDUCATIONAL RESOURCE FOR ARTISTS, STUDENTS AND THE GENERAL PUBLIC OPENING IN SAN SALVADOR IN LATE 1994. FRANKLIN FURNACE, STOREFRONT FOR ART & ARCHITECTURE AND NIVORICAN POETS CAFE CALL ON ARTISTS, ARCHITECTS, WRITERS, AND OTHERS TO HELP THIS MUCH NEEDED EFFORT SUCCEED BY DONATING BOOKS AND CATALOGS ON ART, ARCHITECTURE, PHOTOGRAPHY AND DESIGN THAT HAVE A STRONG VISUAL COMPONENT, AS WELL AS BOOKS IN SPANISH OF ALL TYPES FOR ADULTS AND CHILDREN. THE BOOK DRIVE WILL BEGIN WITH AN OPENING AT FRANKLIN FURNACE, 112 FRANKLIN STREET, ON **FRIDAY MAY 13TH FROM 6-8PM**. DONATED BOOKS CAN BE DROPPED OFF AT **STOREFRONT** AND **FRANKLIN FURNACE** AS OF **MAY 13**.

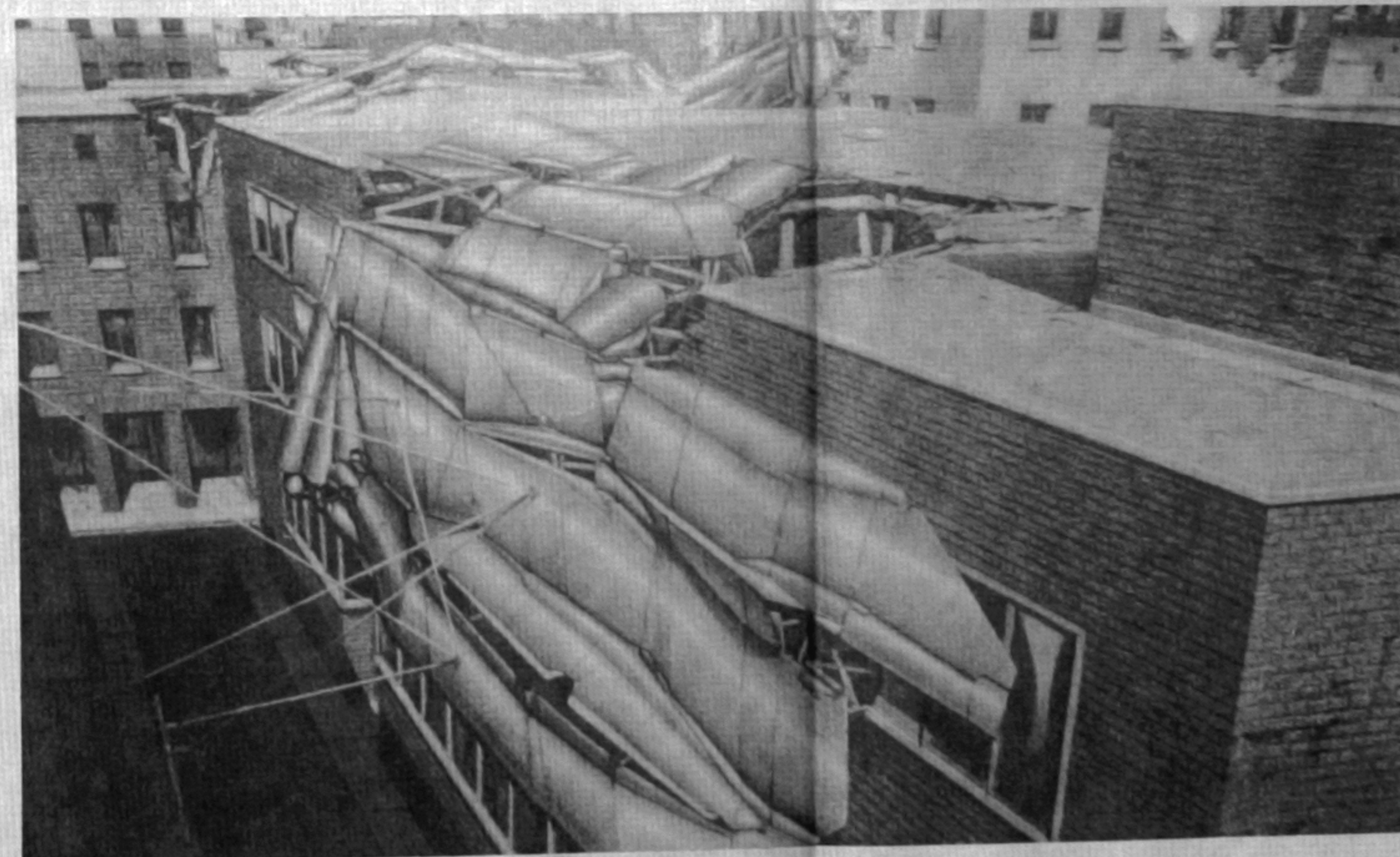
THE INTERCAMBIOS PROJECT WAS CREATED IN 1993 TO PROVIDE A BRIDGE BETWEEN THE AMERICAS, SALVADORAN ARTISTS & CULTURAL GROUPS, AND THEIR COUNTERPARTS IN THE UNITED STATES. THROUGH ITS PROJECTS, INTERCAMBIOS IS SEEKING TO DEVELOP NEW CULTURAL LINKS BETWEEN THE AMERICAS WHILE CONTRIBUTING TO THE BUILDING OF A DEMOCRATIC, POST-WAR SOCIETY IN EL SALVADOR. AMONG FUTURE INTERCAMBIOS PROJECTS ARE AN ARTIST-IN-RESIDENCE PROGRAM FOR ARTISTS AND ARCHITECTS FROM THE UNITED STATES, TRAVELING EXHIBITIONS OF SALVADORAN AND CENTRAL AMERICAN ART, AND A COLLECTION OF EL SALVADOR'S FANTASTICAL POPULAR ART. FOR FURTHER INFORMATION PLEASE CALL 226-8662.



TS FREESPACE PROJECTS Berlin Free-Zone Zagreb Free-Zone War and Architecture Series Sarajevo Projects May 4-June 11 1994

Gallery Hours: Tue.-Sat. 11-6pm • Opening Reception: May 4, 6-8pm

LEBBEUS WOODS



StoreFront for Art and Architecture's programs are supported by Graham Foundation for Advanced Studies in the Fine Arts, Bohlen Foundation, Greenwall Foundation, Jerome Foundation, Lannan Foundation, LEF Foundation, Reed Foundation, Andy Warhol Foundation for the Visual Arts Inc., National Endowment for the Arts, New York state Council on the Arts, and Department of Cultural Affairs

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STOREFRONT

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LEBBEUS WOODS Freospace Projects

It is good to have an exhibition in New York, after a hiatus of six years, during which time there have been so many developments in my work. It is also good to return to the StoreFront, the site of my last exhibition here of the architectural cycle *Centricity*. That cycle, completed in 1987, concluded ten years of speculation on the possibilities of architecture forming within the workings of time as a continually evolving idea and form. After that project, I turned away from determinism and its promises of unity



altogether. Under the influence of ideas of indeterminacy that seem to have an increasing relevance for contemporary culture, I initiated a number of projects that explored the implications of these ideas for architecture. The present exhibition may therefore be seen as a pendant to the earlier one, though not as a contradiction to it. Any close observer of *Centricity* will find an architecture of indeterminacy already within its embracing folds. While I no longer believe in the possibility of the ordering power of cyclical time, I accept that indeterminacy may itself be nothing more than a stage of understanding leading to a new level of comprehensiveness. Such are the paradoxes that haunt the contemporary world, and form the basis of the *Freospace Projects*.

The following texts are excerpts from *War and Architecture*, written 27 June 1993 (published by Princeton Architectural Press as *Pamphlet Architecture* 15, 1993 and published in *Architecture and Urbanism* (A+U), Tokyo, October 1993 issue, as *War and Architecture: Meditations and Principles*)

MANIFESTO

ARCHITECTURE AND WAR ARE NOT INCOMPATIBLE.
ARCHITECTURE IS WAR. WAR IS ARCHITECTURE.

I AM AT WAR WITH MY TIME, WITH HISTORY, WITH ALL AUTHORITY
THAT RESIDES IN FIXED AND FRIGHTENED FORMS.

I AM ONE OF MILLIONS WHO DO NOT FIT IN, WHO HAVE NO HOME,
NO FAMILY, NO DOCTRINE, NO FIRM PLACE TO CALL MY OWN,
NO KNOWN BEGINNING OR END, NO "SACRED AND PRIMORDIAL SITE."

I DECLARE WAR ON ALL ICONS AND PENALTIES, ON ALL HISTORIES THAT
WOULD CHAIN ME WITH MY OWN FALSENESS, MY OWN PETITUL FEAR.

I KNOW ONLY MOMENTS, AND LIFETIMES THAT ARE AS MOMENTS,
AND FORMS THAT APPEAR WITH INFINITE STRENGTH,
THEN "MELT INTO AIR."

I AM AN ARCHITECT, A CONSTRUCTOR OF WORLDS,
A SENSUALIST WHO WORSHIPS THE FLESH, THE MELODY,
A SILENCETTE AGAINST THE DARKENING SKY.

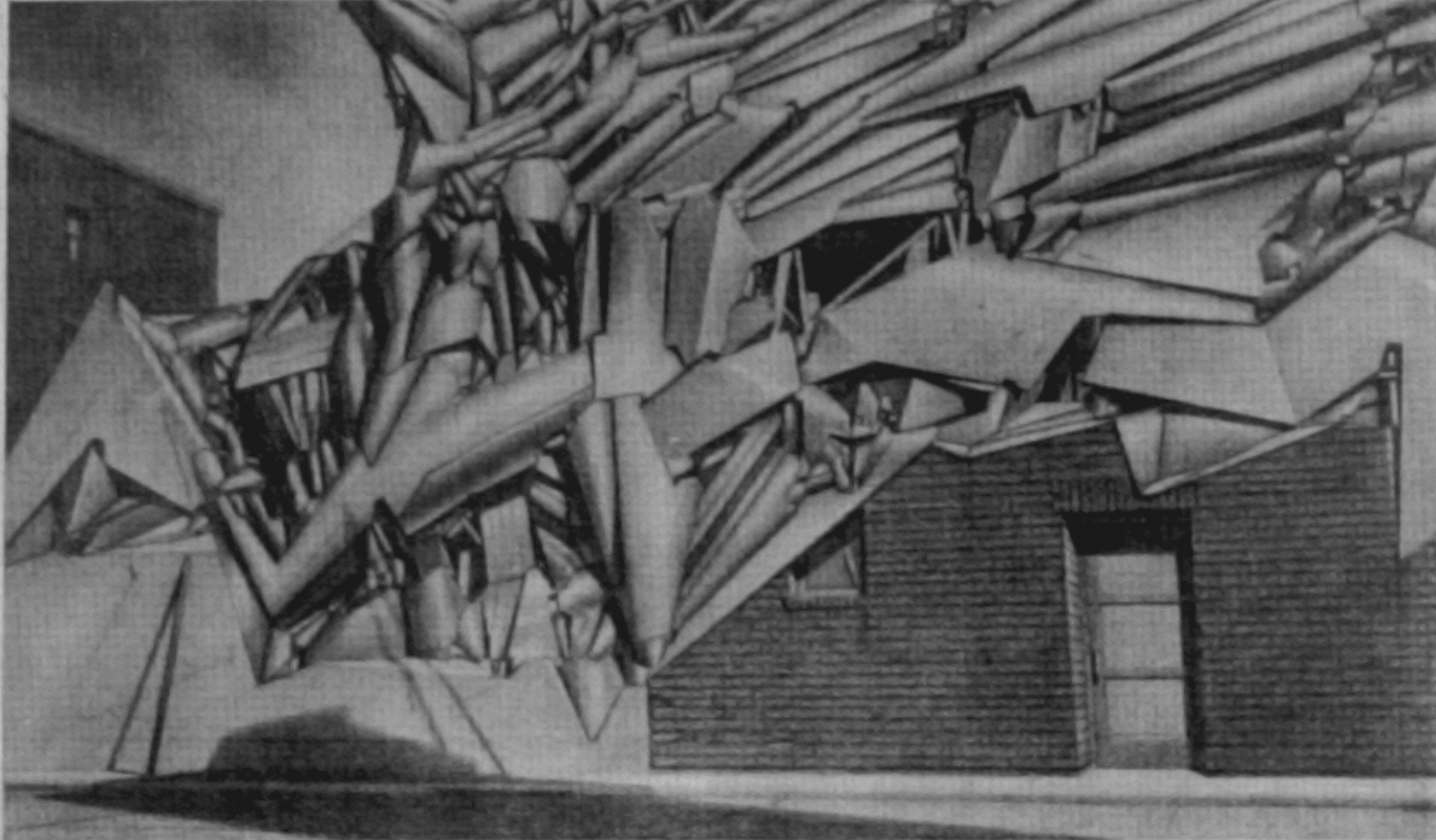
I CANNOT KNOW YOUR NAME. NOR CAN YOU KNOW MINE.
TOMORROW, WE BEGIN TOGETHER THE CONSTRUCTION OF A CITY.

THIS ARTICLE IS DEDICATED TO THE CITIZENS OF SARAJEVO
WHO, AT THIS WRITING, ARE STILL UNDER A VISCIOUS AND
PATHOLOGICAL SIEGE THAT BEGAN MORE THAN FOURTEEN
MONTHS AGO. IT IS MY HOPE THAT IDEAS WORKED OUT AT A
DISTANCE WILL NEVERTHELESS HAVE IMMEDIACY FOR THEM,
AND IN SOME WAY CONTRIBUTE—WHEN THE TIME COMES—
TO THE REBUILDING OF THEIR CITY AND WAY OF LIFE.

THE TOWERS ARE BURNED NOW IN SARAJEVO. THE STEEL

AND GLASS MONUMENTS TO ENLIGHTENED PROGRESS IN AN AGE
OF INDUSTRIAL SOCIETY ARE GUTTED HULKS, AND WITH THEM
THE IDEOLOGIES AND VALUES THEY EMBODIED. SARAJEVO'S
SKYSCRAPERS WERE PRIME TARGETS OF GUNNERS IN THE HILLS,
TOGETHER WITH MINARETS AND DOMED MOSQUES, THE GREAT
LIBRARY, THE POST-OFFICE, THE UNIVERSITY BUILDINGS AND
ALL OTHERS THAT SYMBOLIZED SARAJEVO AND ITS PROMISE OF
HUMAN CIVIL LIFE. ONCE SET AFIRE BY THE INCENDIARY
SHELLS, THERE WAS NO WAY TO SAVE THEM. NOT ONLY HAD
THE INFRASTRUCTURE WITH WHICH TO DO SO BEEN
DESTROYED, BUT ALSO THE DELICATE TISSUE OF REASONS TO
DO SO. THE BURNING TOWERS OF SARAJEVO ARE MARKERS AT
THE END OF AN AGE OF REASONS, IF NOT OF REASON ITSELF,
BEYOND WHICH LIES A DOMAIN OF ALMOST INCOMPREHENSIBLE
DARKNESS.

BUT WAR IS NOT CONFINED TO THIS CITY, NOR TO THE CULTURALLY
COMPLEX BALKAN PENINSULA FOR WHICH SARAJEVO WAS A
SYMBOL OF TOLERANCE AND HOPE, AND IS NOW A SIGNAL OF
DESPAIR, AND A WARNING. ARMED CONFLICT, IN ONE GUISE OR

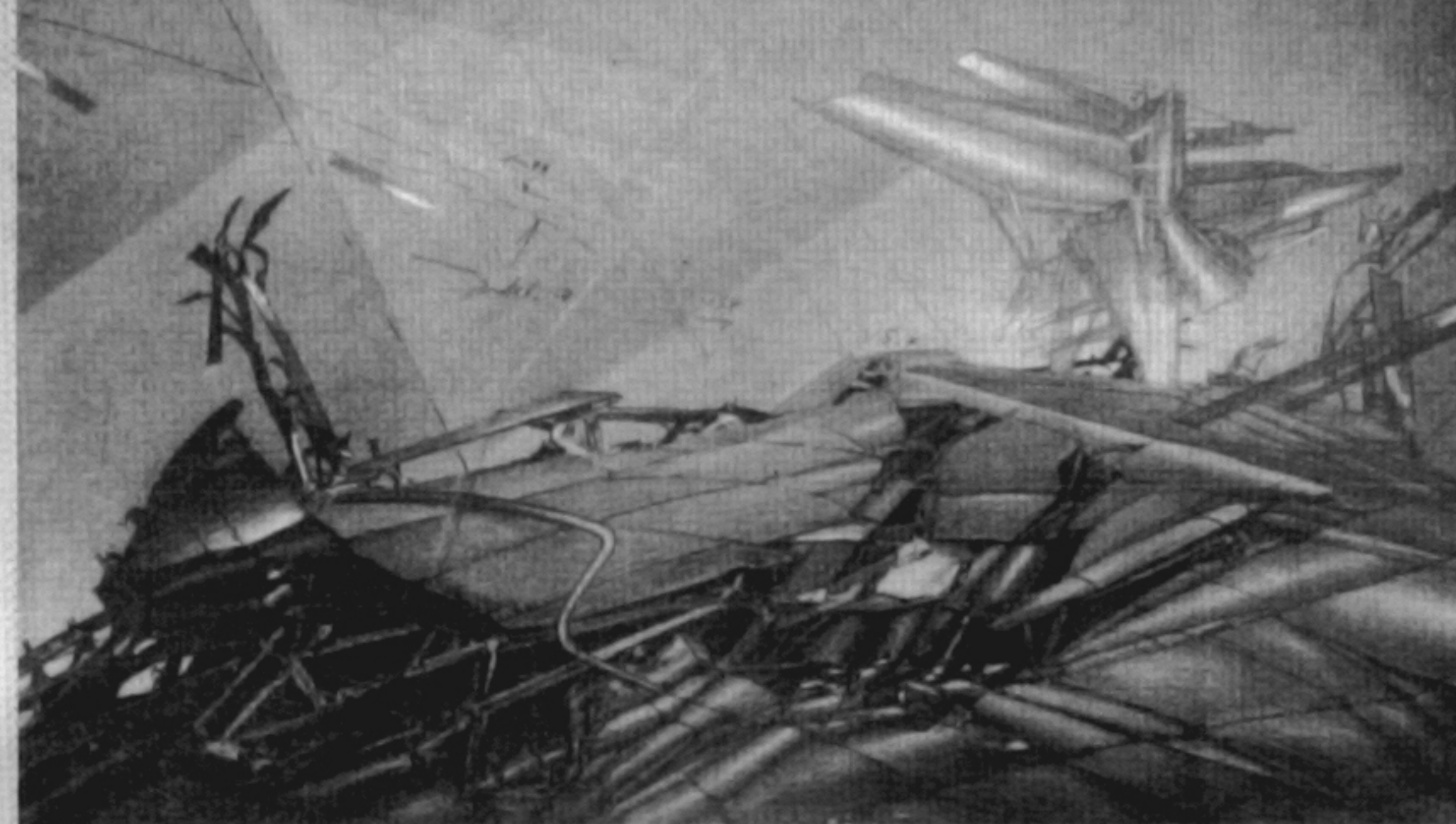


In classical terms, architecture is a socially significant synthesis
of the old antithesis: public/private, art/science, capital/labor.
As long as society is dominated by institutions of authority
which require a basis external to themselves for their existence
(divine right of kings, social contract, monumental, i.e., institutional),
hierarchical architecture is required to embody objective
knowledge. Subjective knowledge is relevant only within the
personal sphere, therefore is embodied in idiosyncratic private
works, tolerated publicly as works of art. But when society can
no longer define itself in classically deterministic, objective
terms, but only in terms of continuously shifting, fluid-dynamical
fields of activity, then architecture must forsake the monumental,
because there is no hierarchy to valorize anymore, no fixed
authority or its body of knowledge external to human
experience to codify. In such a society, the classical distinction
between art and life disappears. Art and life flow together,
inseparable. Architecture then concerns itself with fluid-dynamic
structures: tissues, networks, matrices, heterarchies.

war. They are the beginnings of new ways of thinking, living
and shaping space, arising from individuality and invention.
From them a heterarchical community can be formed, one that
precludes the hierarchical basis for organized violence and war.

INJECTIONS

In the spaces voided by destruction, new structures are inserted.
Complete in themselves, they do not make an exact fit, but
exist as spaces within spaces, making no attempt to reconcile
the gaps between what is new and old, between two radically
different systems of spatial order and of thought. These gaps
can only be filled in time. The new structures contain *freespaces*,
the forms of which do not invite occupation with the old para-
phernalia of living, the old ways of living and thinking. They
are, in fact, difficult to occupy, and require inventiveness in
everyday living in order to become habitable. They are not



a society founded on differences between people and things,
not similarities. The city of self-responsible people, of individuals—
each of whom tells a personal (even private) story—
exhibits its unique scars, its transformations in solitude, which
are a new kind of history. Increasingly, these will be stories of
resourcefulness and invention, more and more distant from
conditions created by conformity to social norms.

WHO INHABITS FREESPACES?

People from every social class—whoever has the desire or
necessity to transform their everyday patterns of life from the
fixed to the fluid, from the deterministic to the existential. For
the most part, it will be people who find the old, hierarchical
orders too uncomfortable, too oppressive, too unworkable to
stay within their dictates of custom or law, and are driven—
from within or without—to take their lives more fully into their

VIDUALS, RATHER THAN COMMUNITIES OR SOCIETIES, THAT ARE
"THE HIGHEST AND MOST COMPLETE EMBODIMENT OF THE
HUMAN." HE SEES RECENT DEVELOPMENTS IN SCIENCE AND
TECHNOLOGY AS LIBERATING FACTORS, NOT TO MENTION NEW
POLITICAL FREEDOMS. GIVEN THE WAYS IN WHICH IT ALLOWS
INFORMATION TO BE ACCESSED THE ELECTRONIC REVOLUTION
HAS BROKEN DOWN TRADITIONAL BOUNDARIES BETWEEN GLOBAL,
NATIONAL, REGIONAL AND EVEN LOCAL INTERESTS.
TRADITIONAL HIERARCHIES, GOVERNMENT OR COMMERCIAL,
CAN NO LONGER HANG ONTO THEIR POWER: THIS TOO HELPS US
REGAIN OUR SENSE OF "HUMAN-AS-INDIVIDUAL." WE FIND OUR
"COMMON, EXALTED BASIS" AS HUMANS THROUGH DIRECT, SENSORY,
SENSUAL EXPERIENCE OF KINDS AVAILABLE ONLY IN ARCHITECTURE
AND THE CITY.

ONE UNDERSTANDS THAT, FROM 1961 TO 1989 THERE WAS
SOMETHING KAFKAESQUE ABOUT LIVING IN DIVIDED BERLIN.
SO IT'S HARDLY SURPRISING THAT WOODS SHOULD WANT TO



INFORMATION BRINGS. INDEED WOODS'S *FREESPACES* REPRESENT,
IN MANY WAYS, THE EXTREME OF MARTIN PAWLEY'S
PRIVATE FUTURE, ALL EMBRACING "PODS" DOING FOR ALL THE
SENSES WHAT WALKMANS DO FOR THE EARS. WOODS INSISTS
THAT NO USES ARE DETERMINED: USES ARE "INVENTED BY
THOSE WHO CLAIM *Freospace* AS THEIR OWN." HE POSITIVELY
EXULTS IN THE "DIFFICULTY OF OCCUPATION" SO "THE FAINT-
HEARTED" NEED NOT APPLY. THERE'S AN "ABSENCE OF DIS-
CERNIBLE ORDER" IN WHICH "HIERARCHY IS FRUSTRATED, HET-
ERARCHY IS UNAVOIDABLE." BUT SINCE, GIVEN EVEN ZAGREB'S
POPULATION, THERE WON'T BE ENOUGH *FREESPACES* TO GO
ROUND, SOMEONE WILL HAVE TO DECIDE WHO GETS ONE!

At the Outermost Boundary

Is there a space for the tender hope that things will change for all those who
still believe in change? For an optimism that holds back the glance towards

Both social structures exist within the present one: the fixed
and the fluid, the hierarchical and heterarchical. The one that
works, the one confirmed by experience depends on point of
view. For many today the heterarchical offers the best chance
to realize the potential of the human. To a religious fundamentalist,
the very opposite is true. One difference exists, however—the
two points of view are not equivalent or interchangeable.
The heterarchical of necessity embraces the hierarchical, but
the hierarchical cannot, of necessity, embrace the heterarchical,
and will suppress it by any means, including intentional violence
and war.

BUILDING ON THE EXISTENTIAL REMNANTS OF WAR

Wherever buildings are broken by the explosion of bombs or
artillery shells, by fire or structural collapse, their form must
be respected as an integrity, embodying a history that must not be
denied. In their damaged state they suggest new forms of
thought and comprehension, and suggest new conceptions of
space: the confirm the potential of the human to integrate itself,
to be whole and free outside of any pre-determined, totalizing
system. The new spaces of habitation constructed on the exist-
ential remnants of war do not celebrate the destruction of an
established order, nor do they symbolize or commemorate it.
Rather they accept with a certain pride what has been suffered
and lost, but also what has been gained. They build upon the
shattered form of the old order a new category of order inher-
ent only in present conditions, within which existence feels its
strengths, acknowledges its vulnerabilities and failures, faces up
to the need to invent itself as though for the first time, thus seiz-
ing the means to continuously refresh and revitalize itself.
There is an ethical and moral commitment in such an exist-
ence, and therefore a basis for community.

PATTERNS OF CHOICE AND INVENTION

The destruction of old cities has shattered their overlaid pat-
terns of spatial and conceptual order. Once the existing pat-
terns have been reduced by violence to a single, degraded pat-
tern, they cannot be restored or replaced in any single step.
However, there exists within this degraded layer of urban fabric
another, more intimate scale of complexity that can serve as the
point of origin for a new urban fabric.

Ragged tears in walls, roofs and floor structures created by
explosions and fires are unique and complex forms and figu-
rations, unique in their history and meaning. No two are alike,
yet they all share a common aspect: they have resulted from the
unpredictable effects of forces released in the calculated risks of

pre-designed, pre-determined, predictable and predictive. They
assert no control over the thought and behavior of people by
conforming to typologies and derivative programs of use, to pre-
established ideologies and their plans to predominate in human
activities under the name of an enforced unity of meaning and
material. Rather they offer a dense matrix of new conditions, as
an armature for living as fully as possible in the present, for liv-
ing *experimentally*. The *freespaces* are, at their inception, useless
and meaningless spaces. They become useful, acquire meaning,
only as they are inhabited by particular people. Traditional links
with centralized authority, with deterministic and coercive
systems are disrupted. People assume the benefits and burdens
of self-organization. Existence continuously begins again, by
the reinvention of itself.

THE SCAB

A first layer of construction, shielding an exposed interior space
or void, protecting it during its transformation. Scab is an ugly
word. It would be comforting to find pleasant metaphors to
describe the processes of building on the remnants of war, but
they would betray the character of the work to be done, and the
reasons for doing it. The natural stages of healing may not be
pretty, judged by conventional aesthetic standards, but they are
beautiful in the existential sense. As art and life become one,
the need to disguise the actual diminishes, until the actual not
only appears beautiful, but is. This is not only because
whatever exists acquires new meaning and value, but also
because whatever exists suffers an actual transformation,
because it becomes the subject of the most concentrated
human effort. Architecture, the very model of precision and
self-exalting intelligence, should not fear its union with what
has been the lowest form of human manifestation, the ugly evi-
dence of violence. Architecture must learn to transform the violence,
even as the violence knows how to transform the archi-
tecture.

THE SCAR

A deep level of construction that fuses the new and the old, rec-
onciling, coalescing them, without compromising either one in
the name of a contextual or other form of unity. The scar is a
mark of pride, and of honor, both for what has been lost and
what has been gained. It cannot be erased, except by the most
cosmetic means. It cannot be elevated beyond what it is, a
mutant tissue, the precursor of unpredictable regenerations.

Acceptance of the scar is an acceptance of existence. Healing is
not an illusory, cosmetic process, but something which—by
articulating differences—both deeply divides and joins together.
The new forms of knowledge, those which give greatest weight
to individual cognition and not to abstractions represent-
ing the authority of power external to experience, mandate

own hands. They will be the people of crisis: the crisis of
knowledge, the crisis of geography, the crisis of conscience.
They are the ones who must perpetually begin again.

WHO OWNS FREESPACE?

Those who make them their own. Those whose lives, day to
day, consecrate space with their own densities of meaning. This
should not be mistaken for an ethic of 'survival of the fittest,'
but understood as a form of comradeship, or compassion.
Those who can conceive or construct space place it freely in
the common domain. They, themselves, may occupy space, or
leave it to others—their reward is in the making. For those who
occupy *freespace*, it is something else—action transforming
itself over time. A space that has been abandoned, for whatever
reason, reverts to the common domain. There is justice in this,
and the reality of an ever-renewable beginning.

WHO PAYS FOR THE CONSTRUCTION OF FREESPACES?

Certainly not the banks, the corporations, the governments, the
institutions of culture under whose authority the spaces of
human habitation have everywhere been coerced into (for
them) a convenient conformity, and reduced to the degradation
of violence in the name of false unities and security. Money will
not pay for *freespaces*, because it is not available to those who,
by necessity are, independent of its sources. The barter system
must, in the beginning, suffice. The use of salvage provokes a
new ingenuity. The idiosyncratic shaping of new materials, the
same. Eventually it may be possible to create a new form of
currency: *information*. Exchanged in bytes or bits, it becomes
more vulnerable than gold. *Freespaces* are financed from *below*,
by those whose knowledge and ingenuity, energy and inventiveness
have always fueled the engines of civilization, but who do
so now, directly and resolutely, for themselves.

Geoffrey Broadbent

QUOTED FROM *FREE SPIRIT IN ARCHITECTURE*,
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LEBBEUS WOODS HAS BEEN FASCINATED SINCE THE MIDDLE
EIGHTIES BY THE WAYS IN WHICH ARCHITECTURE MIGHT
CHANGE PEOPLE'S LIVES, OR RATHER, THE THINGS THEY MIGHT
DO IF OFFERED SPACES WHICH CHALLENGED THEM TO CHAL-
LENGE THE STATUS QUO. WOODS EXPLORES, WHAT HE CALLS,
'HETERARCHY,' HIS VISION OF AN URBAN LIFE WHICH FREES
INDIVIDUALS OF THE RESTRICTIONS, THE CONVENTIONS
IMPOSED ON THEM BY THE COMMUNITY. "FREED FROM SUCH
SOCIAL CONSTRAINTS, MIGHT WE BEGIN TO UNDERSTAND JUST
WHAT IT IS TO BE HUMAN?" FOR, IN WOODS'S VIEW, IT IS INDI-

SUBVERT THE CONFRONTING POLITICAL FORCES BY BURROWING
UNDERGROUND TO FORM A NETWORK OF LINKS FROM EAST TO
WEST, WHICH ERUPTED TO THE SURFACE AT THE
ALEXANDERPLATZ AND ELSEWHERE AS TOWERS, MUCH LIKE
BORDER-GUARDS' TOWERS OVERLOOKING THE WALL, DECON-
STRUCTED INTO RUSTING METAL FRAMES AND PLATES. THESE
FORMS WERE EARTHBOUND AS WERE WOODS'S *CENTRICITY*
MODULES, BUT HIS *AERIAL PURA* IS BASED ON QUITE OPPOSITE
CONDITIONS. INSTEAD OF TROGLODYTES, EMERGING SURREPTI-
TIOUSLY TO THE LIGHT, HIS PARISIANS WOULD BE THE 'AERIAL
PERFORMERS' OF A FLYING 'CIRCUS,' FREE IN THE SKIES OVER
PARIS. HOUSED IN 'KINETIC STRUCTURES,' THEY WOULD FORM
A WOODSIAN 'HETERARCHY' OF 'GYPSY EXPERIMENTORS':
EXPERIMENTORS, THAT IS, IN 'EXPERIENCE.' WOODS INTENDS
THIS LAND OF FREEDOM SLIGHTLY MORE CONSTRAINED FOR
ZAGREB AND A UNITED BERLIN (FOR AS THE WALL WAS
BREACHED IN 1989, WOODS'S UNDERGROUND BERLIN BECAME
REDUNDANT.) SO HE DEVELOPED TWO NEW AND INTRIGUING
CONCEPTS, *FREESPACES* WITHIN A 'FREE ZONE.' WOODS SAW HIS
FREESPACES AS HARDLY VISIBLE, SNAKING THROUGH EXISTING
STRUCTURES, FREE FROM ANY PREDETERMINED PURPOSE OR
MEANING.

WOODS WAS HOPING TO SOW THE SEEDS OF AN 'AS YET
UNKNOWN CULTURE,' OF HIS FREE INDIVIDUALS JOINED TO OTHERS
ONLY BY ELECTRONIC MEANS, IN SPEED-OF-LIGHT INTERAC-
TIONS. THESE SPLENDIDLY EQUIPPED COMPUTER HACKERS
WOULD HAVE ACCESS TO ALL THE INFORMATION HITHERTO
RESTRICTED BY INSTITUTIONS, GOVERNMENTAL OR COMMERCIAL.
SO WOODS'S FREE ZONE WOULD BE AN 'ELECTRONICALLY
WOVEN NETWORK OF FREESPACES' AMOUNTING, SO HE SAYS, TO
'A NEW URBAN PATTERN, A NEW WAY OF LIVING FOUNDED IN THE
FREE EXCHANGE OF SELF-KNOWLEDGE AND THE INHABITATION
OF AN ENTIRELY HUMAN NATURE.' OF COURSE, AS BERLIN WAS
OPENED UP SO IT SEEMED 'RIPE FOR DEVELOPMENT.' BIG BUSI-
NESS MOVED IN THAT TRIED TO EXERCISE ITS PREDICTABLE
CORPORATE STRATEGIES AND THE GOVERNMENT TOO SPON-
SORED CONSERVATION IN THE HOPE OF MAKING BERLIN A
TOURIST TRAP. WOODS'S PURPOSE WAS TO SUBVERT THESE: HIS
FREE ZONE WOULD BE DANGEROUS, SUBVERSIVE, A SETTING
FOR ANARCHIC EVENTS EMBEDDED IN BUILDINGS AT THE HEART
OF THE CITY. GIVEN THEIR DECAYING, CRUMBLING NATURE, THE
FREESPACES WOULD BE QUITE UNSUITABLE FOR CONVENTIONAL
OCCUPATION: 'USELESS AND MEANINGLESS,' THEY WOULD
ENCOURAGE ANARCHIC VIEWS: ANTI-CONTROL OR ANY FORM OF
DETERMINISM; ANTI-ANY INSTITUTION, TOLERATED BY THE
AUTHORITIES ONLY INsofar AS THEY REMAINED HIDDEN.

WHILST THERE WAS NO CHANCE THAT WOODS'S *BERLIN* WOULD
EVER BE BUILT HIS FREE ZONE, *ZAGREB* GOT VERY MUCH NEAR-
ER; A *FREESPACE* WAS COMMISSIONED FOR THE ZAGREB
MUSEUM. UNLIKE ANY OF THE *BERLIN FREESPACES* IT IS
INTENDED TO BE SEEN, VISIBLE AND AGGRESSIVE. AND, OF
COURSE, EQUIPPED WITH HIGHLY SOPHISTICATED ELECTRONIC
EQUIPMENT SO ONE CAN SIT THERE, COOPED-UP PHYSICALLY,
BUT 'FREE' MENTALLY TO TAP THE WORLD'S INFORMATION
SOURCES: TO MAKE WHAT USE ONE CAN OF THE POWER SUCH

the abyss? Or, to put it in other words, does Lebbeus Woods allow us in his
works to forget, for moments, the terra incognita, the crisis of awareness
afflicting modern man, the sad reality of the present, and particularly that
of architecture?

Of course, he is not a 'deconstructor,' and he doesn't see the method of
Deconstruction either as an excuse for laziness, or as an authorization for
an indifferent architectural expression. Not if there is an element of
Deconstruction in his work, it is not indifference, but rather a criticism
of existing architecture. Lebbeus Woods's criticism is shattering. He creates
autonomous fields of force with his projects, murderously visionary images:
real, frightening, and at the same time liberating. Flashes of light illuminat-
ing reality like lightning. In these projects, he throws images of yearning
onto the world, dominated by the cold luxury of its architecture, almost
laden—the alchemical intention of a visionary. A world made of raw iron,
grey-washed, rusted and stained. An aesthetically overwhelming world,
comparable to that of a cargo ship's hold, which only comes alive through
prosecution in the delusion of innovation offering nostalgic language.

To understand architecture as architecture always requires something super-
human. Lebbeus Woods, the metaphysical architect at the edge of architec-
ture, accomplishes what is humanly possible, and at the outermost bound-
ary. His 'mirror images' prescribe the conditions of an inevitable awaken-
ing, of a fusion of the ideal and the sensual, in visions which have become
true.

He knows that urgency presents certainty. This could be the reason he
begins to build his urban constructions on paper. In the same way that light
emerges from his wind-soaked ruins, Lebbeus Woods overcomes the border
between dream and reality.

Peter Noever

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DESIGNS (CHRIS OTTERBINE, SEAN TRACY, REUBEN
JORSLING, TODD FOUSER) FOR THEIR ROLE IN THE MAKING
OF THIS EXHIBITION. UNLIKE THOSE OF MOST ARCHITECTS,
THE IDEAS ON WHICH MY WORK IS FOUNDED CALL FOR CRE-
ATIVE COLLABORATIONS, SO THAT A FREESPACE ARCHITECTURE—AN ARCHITECTURE OF CONTINUOUS INVENTION AND
UNPREDICTABLE TRANSFORMATION—CAN BE REALIZED. FACE HAS UNDERSTOOD THIS PERFECTLY, AND THROWN
ITSELF INTO THE WORK WITHOUT RESERVATION. THEY
CONCEIVED, DESIGNED AND CONSTRUCTED THE INSTALLA-
TION. THEIR INTERPRETATION OF THE 'HIGHHOUSES,' SEEN
FOR NOW IN MODEL FORM, IS A SPIRITED AND EXPERIMENTAL
INTERPRETATION OF MY DESIGNS. AS FOR THE OTHER MODELS,
THEY ARE PREFACE PRODUCTIONS, CONSTRUCTED
WITH SINGULAR SKILL AND INVENTIVENESS BY CHRIS
OTTERBINE. MY WORK WOULD BE THE POORER WITHOUT
HIS, AND FACE'S COLLABORATION.

Lebbeus Woods

15 April, 1994